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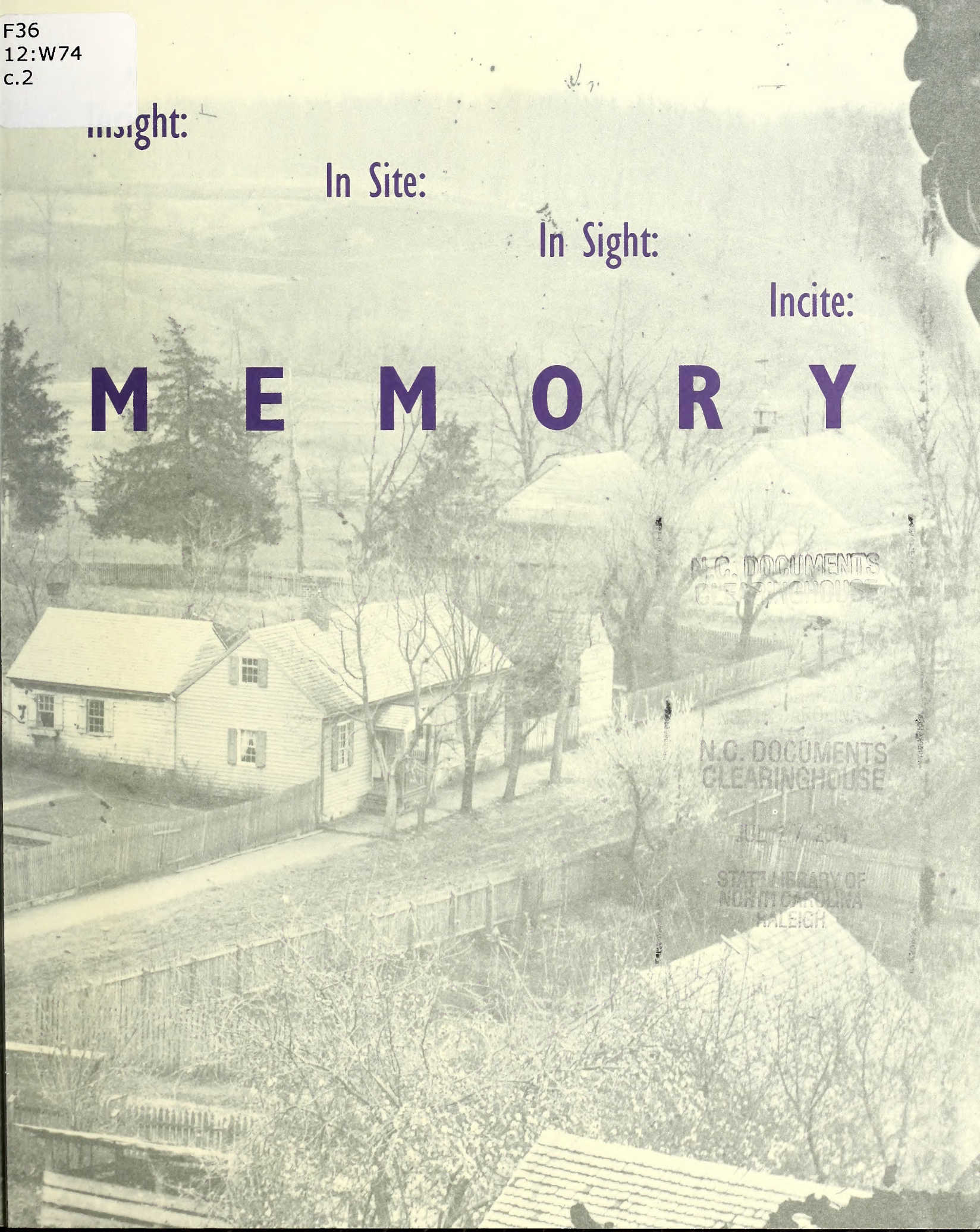
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# M E M O R Y



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# M E M M O R R Y





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**M E M O R Y**

Artist and the Community: Fred Wilson

August 6—September 28, 1994

**SECCA**

Southeastern Center for Contemporary Art



Above: *Old Salem: A Family of Strangers* 1994; C-prints  
Frontispiece: Map of Salem (circa 1840)

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## INTRODUCTION

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“Fred Wilson” is the third project in SECCA’s pilot Artist and the Community program. Artists chosen to participate in this ongoing residency program produce works that focus on specific aspects of life in Winston-Salem, from industry to education and social welfare. Artist and the Community artists structure an interactive relationship with community members during the creative process, thus expanding SECCA’s outreach in the community and strengthening SECCA’s ties with local cultural, educational, and civic organizations.

The first exhibition in the Artist and the Community series was “Donald Lipski/Oral History,” which opened in January 1994 and traveled to Galerie Lelong in New York, the Rhona Hoffman Gallery in Chicago, Le Monde de l’Art in Paris, and Il Ponte in Rome. The second exhibition surveyed Tim Rollins and K.O.S.’s (Kids of Survival) work over the last ten years. New to the exhibition was the *Red Badge of Courage—Winston-Salem, North Carolina*, the creation of Rollins along with fifteen students from the Drop Out Prevention program at Petree Middle School and Independence High School in Winston-Salem. The current exhibition surveys Fred Wilson’s work since 1990, presenting new installations at SECCA and in the restored village of Old Salem.

For two months, Wilson worked with Winston-Salem’s historical organizations to interpret and trace the history of Winston-Salem’s African-Americans, including his own ancestors. He has been reunited with family members and has drawn inspiration from this experience for the newly created works.

Artist and the Community will continue in 1995 with projects by Hope Sandrow and Willie Birch. Sandrow, a photographer who founded the Artist and Homeless Collaborative in New York, will work with local college students to explore their life experiences. Birch will work with schoolchildren to create a series of public artworks.

**A**lthough—or perhaps because—Fred Wilson began his career working in museums, he has always regarded museums with suspicion. For Wilson, museums not only edify, but also obfuscate. By providing a context for viewing art or artifacts, they have the power to



*Mining the Museum 1992*  
The Contemporary and the  
Maryland Historical Society,  
Baltimore

present a particular point of view—one that often advances prevailing attitudes regarding the cultural heritage of non-Western peoples. “While museums seem to have an official authority,” says Wilson, “they sometimes mask over real issues. In the end, it all boils down to race and America’s tendency toward racial stereotyping.”

Wilson’s association with museums began in high school, when he attended classes at The Metropolitan Museum of Art in New York. While a student at SUNY Purchase during the 1970s, he worked as a guard at the Neuberger Museum on the university’s campus. His 1991 installation *Guarded View* comprised headless black mannequins dressed in guard uniforms from New York City’s major museums. Rooted in personal experience, the piece commented on the role of African-Americans in the museum pantheon. After college graduation, Wilson continued to support his artistic career with museum positions, mostly in the education departments of the American Museum of Natural History, the American Crafts Museum, The Metropolitan Museum of Art, and briefly at the Museum of Modern Art in New York. Wilson’s artistic realm was public sculpture, and as his pieces grew larger and more costly to produce, his work in alternative galleries and museums became even more necessary.

My first visit to Wilson’s studio during the early 1980s left an indelible impression. His arrangements of stuffed birds, dioramas, and vast collections of artistically arranged “stuff” seemed to be salvaged from the back storerooms of antiquated natural history and archeological museums. While groping to find his way as a public artist, Wilson had turned his studio into an installation housing his incredible private collection. These dusty tableaux presaged the work that would later bring Wilson to national prominence. In fact,





*Mining the Museum* 1992  
The Contemporary and the  
Maryland Historical Society,  
Baltimore

the birds were incorporated into Wilson's *The Other Museum* (1990), a portion of which appears in SECCA's exhibition.

Recalling that period, Wilson "wishes I could have broken away from my preconceptions of what art is and went with my gut instinct. I come from a family of teachers and my focus has always been working with the public. But I mistakenly thought that public sculpture was the only way for me to create that interaction." The break came while Wilson was curating an exhibition at Just Above Midtown Gallery in the mid-1980s and came across the slides of the then-emerging artist, Haim Steinbach. Juxtaposing household and other mundane objects, Steinbach became a leader of the group of artists who used Duchampian techniques to comment on contemporary art and popular culture.

"When I saw the work for the first time," says Wilson, "it resonated to me and validated what I had been doing privately." In 1981 a technical problem in the display of a large floor piece had provided the impetus for his first movements away from the traditional sculptural object. Deeply moved by visits to Africa and the Egyptian monuments and to ancient earth drawings in the Nazca desert in Peru, Wilson began a series of "urban translations of ancient earth forms." These drawings and sculptures were "about the horizontality of ancient architecture as opposed to the verticality of Western architecture." Using charcoal, chalk, and pastel, he drew on large sheets of paper laid flat on a table. When formations of dust from the charcoal built up, Wilson added rocks and other objects, which "sat on the surface like an archeological dig." But there was no practical way to display this work. What he needed were large vitrines akin to those used to display museum models and artifacts. The vitrine would also function as an element in the sculpture.

As Wilson continued working in this mode, his interest in art history and in the history of “so-called exotic others” led him to create the piece that he now considers a turning point. *No Noa Noa, Portrait of Gauguin, History of Tahiti* (1987) was a low, flat portrait of Gauguin disguised as a landscape. Modeled from plaster, leaves, and twigs, Gauguin’s face is also a platform holding objects relating to the history and destruction of Tahiti. A Bible, a platter of blood, a kitschy plaster head of a Tahitian girl, and a huge dildo represent a culture that had already been plundered when Gauguin mythologized Tahiti’s exoticism in his paintings.

When the New York City alternative space White Columns asked Wilson to display the objects in *No Noa Noa* without the portrait, he had already realized that the juxtaposition of symbolic objects alone most meaningfully communicated his message. “My dilemma was how to remove the platform, but keep the context.” Wilson had always thought of museums as providing context. But he now realized that as Gauguin idealized Tahiti, denying its real historical tragedy, museums tended to provide a context that “denied real history.” That realization formed the theoretical basis for Wilson’s future work.

For his 1992 landmark exhibition, “Mining the Museum,” at the Maryland Historical Society in Baltimore, Wilson literally mined the society’s archives and storerooms to locate objects that spoke to the history of native and African-Americans. In many instances these artifacts had remained in storage since their acquisition. Wilson grouped these objects and other paintings and sculptures in unusual combinations. He inhabited an antique doll carriage with a Ku Klux Klan hood. He added a pair of slave shackles to a display of nineteenth-century silver vessels, and in the tableau recreated at SECCA, surrounded a whipping post continuously in use until the mid-1930s by nineteenth-century American chairs, labeling the work, *Cabinet Making, 1820—1960*. In “Mining the Museum,” the cool context of the historical museum setting belied the pointedly political statement of Wilson’s rearrangements. It was this point that so convincingly set the stage for a reassessment of how museums present history.

Since “Mining the Museum,” Wilson has been invited to create site-specific projects for a number of major American and foreign museums. His survey exhibition at SECCA features selections from these installations. As a totality, Wilson’s work presents cultural history as art—an art that debunks prevailing stereotypes and reveals histories outside the traditional canon. From ancient Greece and Egypt through the colonial period and into modern times, Wilson’s exhibition is a compendium of our cultural heritage.

Susan Lubowsky, *Executive Director*

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## ARCHITECTURE AND THE PRESERVATION OF MEMORY

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*The women sat among the doomed things, turning them over and looking past them and back. This book, my father had it. . . . Why here is his pipe—it still smells rank. Think we could get this China dog in?. . . . No, I guess that we can't take that. Here's a letter my brother wrote the day before he died. Here's an old-time hat. These feathers—I never got to use them. No, there isn't room. . . . How can we live without our lives? How will we know it is us without our past?*

John Steinbeck, *The Grapes of Wrath*



The things of this world, from the utilitarian to the spiritual, act as vessels within which our memories are stored. These vessels are then capable of transporting the memories across great geographic distances, or through generations of time. The objects—vessels—may be consumed, cherished, bequeathed, preserved—or discarded, stolen, defaced, hidden, forgotten or lost. Much is dependent upon the keeper of these vessels, the timing and circumstances amidst which specific memories are “inserted,” when and by whom the memories are retrieved.

Among the most monumental of these vessels are buildings. Capable of carrying memories of a place, of a time, of personal identities and qualities of living, these built containers reflect the occupants' specific arrangement of space, preference of design, availability of resources, and relationship with neighbors and community. And because buildings are perhaps the largest, least fragile, and least mobile of all material objects, they have the capability of containing, conveying, and evoking the most memories to the greatest number of beholders.

The national historic preservation movement in America has long capitalized on the evocative potential of buildings as vessels of memory to lure support to its cause. The earliest sites designated “historic” and therefore worthy of preserving, relied on extant structures to carry interpretive storylines. These chosen properties targeted the “great men” of America, focusing on their homes or the sites of their achievements. These sites



*Miksch Tobacco Shop (1771)*

offered enlightenment and guidance on such themes as patriotism, personal fulfillment through hard work, and the values of American democracy as manifested in the “restored” lives of these national heroes and the buildings they occupied. It was believed that exposure to such revived memories would enrich, inspire, and unite the American people.

At the state and local levels, communities looked for ways to tie into this national preservation theme, and thus arose the “Washington Slept Here” trend. In the city of Winston-Salem, the fact that George spent not one night but two in the Salem Tavern lent enough historical significance to the building as to guarantee its survival—decades before its neighborhood (today’s Old Salem) was designated a National Landmark. During the first fifty years of the historic preservation movement, with few exceptions, buildings linked to “great men” and “great events” have acted as the architectural vessels of America’s collective national memory. Only in recent decades have the detrimental aspects of this preservation legacy been realized. Beyond the select buildings saved are the



*St. Philip's Church (1861)*

countless untapped vessels of memory that have been demolished, abandoned, unrecognized, and forgotten.

In 1950, when citizens of Winston-Salem embarked on the effort to remember their city's past by undertaking a restoration of colonial Salem, they were faced with considerations that differed from the national preservation norm. The eighteenth-century town of Salem was not the site of any acclaimed national occurrences and its original Moravian occupants were pacifists, not patriots! The story of Salem was to be told not in the actions of great men but rather in the routine toils of shoemakers, tanners, bakers, and other common folk. Restored Salem—its authentically restored shops, houses, and places of work and worship—reflects nothing more profound than the quest of an industrious people living their lives in self-sufficient dignity. It is a story told not on a heroic, but on a personal level, containing experiences relevant to the present.

As a restoration, Old Salem has been prodigiously successful in bringing architectural elements of the pre-1857 period back into focus—retrieving the memory of that

specific era. But that success has had its costs: Some memories have been lost—sacrificed or overlooked entirely. With the museum’s interpretive cutoff date of 1857, age proved the sole criterion on which memories were to be “saved” and which were to be discarded. Almost two hundred post-1857 buildings have been removed from the historic district in the process of bringing early Salem back to the forefront. With these buildings were sacrificed countless memories of individuals for the “benefit” of a collective and communal memory.

Just as all buildings in the historic district were not included in the museum’s restoration, likewise not all facets of Salem’s history would be interpreted. For many years the museum’s interpretations were driven specifically by which buildings had been restored—where buildings were “missing,” the story went largely untold. The absence of industrial buildings obscured the memory of mill operation and factory life; the lack of domestic outbuildings concealed the concept of a workyard as an extension of the main house. And because no specific pre-1857 structure could be assigned to African-Americans, the presence of that population was initially neglected.

To date, the identification of the earliest African-American dwelling in Winston-Salem has not been made. Perhaps, like Salem prior to the 1950s restoration effort, the history of the African-American built environment was blurred by years of neglect and the unconscious grinding away of buildings—our vessels of memory.

Architecturally, one of the most promising local projects in African-American history commenced when Old Salem expanded its interpretations beyond the 1857 cutoff date to include St. Philip’s Church, the extant 1861 church built for blacks living in Salem. This building is significant not simply because of its age, but also for the information it has yielded regarding the development of the black community of Salem before and after the Civil War.

As revealed in old maps, this brick church sits at one point of what can now be considered an African-American cultural triangle that developed at the edge of Salem in the mid-nineteenth century. South of the church, across Salem Creek, the Moravians allotted an area where blacks could purchase land and build houses. In 1872, the first of these 100 x 200 lots sold for \$10 each. Initially called Liberia and later known as Happy Hill, this community survives today as the oldest African-American neighborhood in the city. To support this neighborhood, and acting as the third point of the cultural triangle, a schoolhouse was built in 1868 to the west of Liberia alongside the Old Plank Road. Thus, within a few hundred yards of each other, a grouping of school, church, and dwellings—a community—developed in the first seven years after the Civil War. Although the school building no longer stands, the site remains significant archaeologically. The contemporary neighborhood of Happy Hill—despite years of neglect by historians and preserva-



*Shotgun House*  
(circa 1900)

tionists and the impact of intrusive power lines and a 1950s housing project—holds the potential to reveal architecturally the memory of Winston-Salem’s first liberated African-American community.

Still surviving—although in endangered numbers—is a significant building form, the so-called shotgun house, long recognized as an early African-American house type. Its eighteenth-century antecedents trace from Africa, Haiti, and New Orleans, and such houses have traditionally been built and occupied by blacks throughout the South. The shotgun house is characterized by its long rectangular floorplan, created by aligning rooms one behind the other. Typically under 600 square feet, these simple, unpretentious frame structures may represent some of the earliest surviving houses either built or occupied by African-Americans in Winston-Salem after emancipation. Although the significance of the shotgun house may now be obscured, once it is acknowledged as a historic vessel, it can become a cultural resource for recovering the memory of the lives of post-Civil War African-Americans.

In deciding whether the shotgun house is a vessel worth preserving, it is interesting to consider the preservation history of the Miksch House, one of the earliest houses in Old Salem. Like the shotgun, the Miksch House is a modest structure, containing only about 540 square feet. Built in 1771 as a first attempt to establish a new life in the “back-country” of North Carolina, the house was later sorely neglected. Now restored, the Miksch House is appreciated not only as a symbol of a specific architectural style but also as a vessel of memory, reflecting the origins of the tobacco trade and the early settlers of Salem. The shotguns of Happy Hill are no less significant in their representation of the lives of a particular people and their newfound liberty.

In preserving the cultural landscape around us, we differ only slightly from Steinbeck’s characters: Every day we must decide what memories we are to save. What are the vessels we shall carry forward to remind us of ourselves and our past? Which memories are we to discard? Does age rightfully act as the chief criterion for what is significant enough to save? To what degree do we simplify the realities of the past and remember only what is convenient and comfortable? What of other memories—those perhaps more recent and less faded, or those that reflect discomfort, sorrow, pain, or expectations unfulfilled? The changing preservation mindset does not suggest a discontinued reliance on architecture for its interpretive prowess, but rather that a closer examination is necessary into *why* we choose to save certain buildings over others and just *whose memories are to be saved*.

John C. Larson, *Vice President of Restoration and Preservation, Old Salem*



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## GROUND-TRUTHING

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Like an archaeologist digging at a site to ground-truth a theory or a hunch, Fred Wilson used his *Artist and the Community* project as an opportunity to dig into Winston-Salem's history in a multileveled and personal search for his own past. His search was prompted by a personal drive to restore the fading memory of his own family connections. His paternal grandfather and namesake had been born in the nearby community of Morganton and had lived in Winston-Salem for a time before his death. He is buried here. But Wilson had not been in touch with this side of his family for more than 20 years. Digging for evidence of the African-American presence in the historic village of Salem was a way to resurrect memories—both personal and collective—that had been allowed to fade into near oblivion.

Records indicate that at any given time before the Civil War, African-Americans, both slave and free, made up 10 percent of the thriving Moravian community of Salem. Founded in 1766 by a Protestant church seeking a place to live and worship without persecution, the Salem community maintained a structured social order and prospered in calm self-sufficiency for more than a century. Hardworking and entrepreneurial, the Moravians earned a reputation for skilled craftsmanship and high productivity. Their lives centered around the church, and the Moravian elders' conference, community council, and *Aufseher Collegium* determined many facets of daily life.

The community records of Salem are unusually rich, providing detailed accounts of daily life in the early years of the village in the form of diaries and minutes of council and collegium meetings. These records document the presence of African-Americans in the Salem community, but there is scant corroborating physical evidence. The collections of Old Salem and of the Museum of Early Southern Decorative Arts hold few objects that can be attributed specifically to African-American residents.

To ground-truth his reconstruction of the lives of African-Americans in Salem, Wilson combined the community records, the scant remaining artifacts, and the chief physical evidence: the buildings of Old Salem. Drawing on the ability of buildings to serve as repositories of memory, Wilson broadened his project to embrace all of Winston-Salem.

During his two-month residency, Wilson created four interrelated works: an installation of photographs and dolls at SECCA, and a display of silhouettes and two multimedia installations in Old Salem.

The installation that accompanies Wilson's retrospective exhibition at SECCA is entitled *Old Salem: A Family of Strangers*. It comprises 20 large-scale, c-print photographs of dolls in the collection of Old Salem, displaying these photographs alongside the actual dolls so that the viewer can see both the image and the artifact. The disparity in size and impact is startling, and the viewer comes away with a new understanding of the ability of the photographic image to alter and manipulate reality.

The dolls, though part of Old Salem's collection, are not normally on view — for a variety of reasons: Only one doll was created by a Moravian and produced in the village. The provenance of the others is dubious, and their value to the study of Moravian culture and life is questionable. To Wilson, however, they are an important part of Salem, serving as a dysfunctional family of outsiders. To designate non-Moravians who visited or lived in Salem, the close-knit community used the term “strangers.” African-Americans, both members and nonmembers of the church, were at various periods in the history of Salem considered outsiders, and beginning in the early nineteenth century, burials of all African-Americans took place in the “Strangers' Graveyard” at St. Philip's Church. Wilson's installation at SECCA is a telling display of stereotypical views of the “other.”

In Old Salem, Wilson prepared three separate, but interconnected installations. First, he placed silhouettes of current Winston-Salem residents, both African-American and white, throughout the village to mark selected sites where African-Americans and outsiders lived and worked. This installation taps into the “stranger” motif of the SECCA installation, but shows the pervasiveness of the strangers in the everyday life of the village. Next, in the Timothy Vogler House on Main Street, Wilson assembled eight tableaux that transform the general presence of the strangers into personal experiences. And finally, to make the presence of the strangers concrete, he installed an architectural survey in St. Philip's Church, erected in 1861 as a place of worship for the African-Americans in the Salem community.

Wilson's eight tableaux in the Timothy Vogler House (*R. H.*, *Timothy*, *Robert Alex Johnson*, *Rose*, and *Phyllis*; two untitled; and *Leather Bound*) feature objects from the collection of Old Salem, including such items as a viola, portions of a copper still, baskets, and furniture. Following the practice of Old Salem and the Museum of Early Southern Decorative Arts, there is little signage. Instead, interpreters lead the viewer through the rooms, reading passages from Salem diaries that refer to the individuals noted. The death of Timothy, for example, is recorded in a Salem diary in an entry dated November 9, 1838: “The body of a Negro who lived at the home of Brother and Sister Zevely and had attained a very great age, a native-born African, by the name of Tim was buried in the Negro graveyard here.”



*Timothy Vogler House (1832)*

An October 3, 1813, entry recounts the life and death of Robert Alex Johnson: “The remains of the single Robert Johnson were interred in the burying ground for strangers. At the end of last year he came hither from New York, and since then had worked as a hatter in our town and in the neighborhood. A few weeks ago he had a serious fall while helping to raise a house in the neighborhood, which probably injured him internally, and so affected his health that he has not been well since. A high fever developed, which brought his end yesterday morning, in the twenty-fifth year of his age.” To define Johnson’s life, Wilson has assembled a wooden coffin bier dated 1840-50, a table with medical supplies, and a druggist’s scale.

A laundry basket that was sometimes used to carry corpses, a magician’s puppet, an infant seat, a suitcase, and two glass jars present the life of a woman who died during childbirth at the Salem Tavern. The events surrounding the death of R.H., or Rebecca Hill (called Margaret Hill in this entry) are recorded in a December 21, 1815, Salem diary: “In the afternoon the remains of a woman were interred in the graveyard for strangers. She came from Randolph County with several relatives, and in the following night gave birth to a stillborn infant at the tavern. In the morning the body of the child was sent home, and the husband of the woman was called—she was named Margaret Hill.”

*Leather Bound* juxtaposes a leather-bound Bible produced in Nurnberg, Germany, in 1778 with a leather slave whip. The telling juxtaposition is a potent commentary on the condition of slavery. One of the untitled tableaux features blue eyeglasses thought to be

used by children with “pinkeye.” The other features three books: a travel diary written in English by Charles G. Brietz and dated 1887, a book entitled *Practical Piety*, and a German Bible dated 1766 and opened to reveal the text. Wilson uses this tableau to comment on the exchange of language between African-Americans and Moravians. Most slaves were thought to be bilingual, and the two groups may have taught each other German and English. In his travel diary, which includes a passage on Nat Turner’s Rebellion, Charles Brietz was practicing the English taught to him by an African-American woman.

In the early years of Salem, African-Americans and whites attended church together, and upon occasion, African-American children attended school alongside white children. These practices ended in the early nineteenth century when white Moravians began to segregate. This led to the founding of a separate congregation for African-Americans in 1822.

In 1861 the community provided a basic structure where African-Americans could worship: St. Philip’s Church. In 1890, an addition to the front of the structure provided two Sunday school rooms and a balcony overlooking the main sanctuary. St. Philip’s Church is the repository for many memories. Perhaps the most significant occurred on May 13, 1865, when a Yankee chaplain announced from the pulpit that the Civil War was over, and slavery was abolished.

During a recent restoration feasibility study, we learned that the 1890 addition to St. Philip’s was constructed over a portion of the Strangers’ Graveyard located in front of the original church building. All the individuals depicted in the Timothy Vogler House—three African-Americans and two whites—were buried in that Strangers’ Graveyard. As the viewer enters the 1890 addition, he is confronted with the gravestones of Timothy, R.H., Robert Alex Johnston (spelled Johnson in the diaries), Rose, and Phyllis, which lie scattered under the joists of the entrance hall. In addition to these five gravestones, other markers have been used as foundation supports.

Wilson’s installation in St. Philip’s makes use of the whole structure. From the entrance hall of the extant structure, the viewer can see the two Sunday school rooms, one filled with large gourds and the other with wooden farming implements. Both installations refer to the cycles of birth, life, and death. The viewer then proceeds to the main sanctuary, which has not been in use since 1952. Two blue lights (reminiscent of the two medical glasses in the Timothy Vogler House), spotlights, and natural light from the windows illuminate the interior. Ten architectural models of contemporary and historical buildings lie on the pews. They present the original structure of St. Philip’s Church; the footbridge to the nearby African-American neighborhood, Happy Hill; George Black’s mud press; Lloyd Presbyterian Church; Pythian Hall; a slave cabin; a traditional shotgun house; William C. Sims, Sr. Recreation Center in Happy Hill; the home of Simon Green Atkins, the founder of Winston-Salem State University; and a schoolhouse. Several of the buildings no longer exist; they remain only in memory. These include the mud press used

by George Black, an African-American brickmaker; Pythian Hall, a ballroom that hosted many acclaimed performers who visited Winston-Salem; the community's first school for African-Americans; and a slave cabin reconstructed from evidence of an early photo of Salem. The remaining, still standing, buildings are significant to the contemporary African-American community.

The installation at St. Philip's Church comprises an audio component: a recording of the morning worship service at Home Moravian Church on July 31, 1994, and voices in English and German reading passages from the Moravian archives referencing the founding of St. Philip's Church and the relationship between African-Americans and white Moravians. "A gentleman in that neighborhood who wishes well to his slaves asked him, at their request, to preach for them. This gentleman declared himself willing to allow a missionary of the Brethren to preach to the slaves on his plantation, as he knew well that the Brethren would not speak to them of freedom but of the Gospel and of obedience." A young African-American girl questions an older African-American woman about her memory of the church: "Were they safe there? Were they happy there?" The older woman replies, "I don't remember." Memory is volatile.

In the front of the sanctuary, below the altar chairs, is a "putz" made in 1952 by Dr. George Waynick, which shows buildings in Salem from the 1760s through the mid-nineteenth century. Waynick's representation of the traditional or official history of Salem stands in contrast to the history of Winston-Salem that relates the African-American experience. The architectural models allow that African-American experience to be accessed, adding another layer to the official history of the city, and instilling pride and interest in the significant contributions of African-Americans to the founding of Salem and later to the growth of Winston-Salem.

In his installations for his Artist and the Community project, Wilson has not only assembled elements from a historic collection, he has juxtaposed the memories and associations of those elements to create new works. Each individual and each community possess a shared sense of history, but each is different. Wilson draws on these differences to highlight the diversity of community response, and to extol the importance of the individual. What that has meant to this community and to the numerous individuals involved in the process of creating this project is unmeasurable.

Jeff Fleming, *Curator*



*R.H.*, Timothy Vogler House 1994  
High chair, basket, doll, glass bottles, suitcase, and wooden barrel



*Rose, Timothy Vogler House 1994*  
Chair, copper still, iron, and kettles



*Leather Bound*, Timothy Vogler House 1994  
Bible and slave whip





Installation, St. Philip's Church 1994  
Gravestones



Installation, St Philip's Church 1994



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## CHECKLIST

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1. *Insight/In Site/In Sight/Incite: Memory* 1994  
Installation at St. Philip's Church, at Timothy Vogler House, and throughout Old Salem. St. Philip's Installation: Architectural models, silhouettes, fabric, electronics, gourds, books, and farming tools. Variable dimensions. Timothy Vogler Installation: Eyeglasses, books, viola, furniture, still, baskets, whip, glass, and mixed media. Variable dimensions. Old Salem Installation: Paper silhouettes. 7 x 5 inches each. Courtesy of the artist and Metro Pictures, New York, New York, and Collection of Old Salem, Winston-Salem, North Carolina
2. *Old Salem: A Family of Strangers* 1994  
C-prints and dolls. Photographs: 16 x 20 inches each. Dolls: Variable dimensions. Courtesy of the artist and Metro Pictures, New York, New York, and Collection of Old Salem, Winston-Salem, North Carolina (Photography: Jackson Smith)
3. *Portrait of SAM* 1993  
C-prints, 16 x 16 inches each. Courtesy of the artist and Metro Pictures, New York, New York, (Photography: Paul M. Macapia)
4. *Untitled* 1993  
World map and mixed media. 108 x 157 x 7 inches. Courtesy of the artist and Metro Pictures, New York, New York
5. *Re: Claiming Egypt* 1993  
Clay, plaster figurines, and mixed media. Variable dimensions. Courtesy of the artist and Metro Pictures, New York, New York
6. *Re: Claiming Egypt* 1993  
Mixed media. Variable dimensions. Courtesy of the artist and Metro Pictures, New York, New York
7. *Mining the Museum* 1992  
Punt gun, wooden duck decoys, figurine, paper, whipping post, and chairs. Variable dimensions. Collection of the Maryland Historical Society, Baltimore, Maryland
8. *Panta Rhei: A Gallery of Ancient Classical Art* 1992  
Plaster figures. Variable dimensions. Courtesy of the artist and Metro Pictures, New York, New York
9. *Colonial Graffiti Artifact Collection* 1991  
Five wooden masks. Variable dimensions. Courtesy of the artist and Metro Pictures, New York, New York
10. *Recent Acquisitions from the Baghdad Museum* 1991  
Map, metal, glass, and plaster objects. Variable dimensions. Courtesy of the artist and Gracie Mansion, New York, New York
11. *The Other Museum/Colonial Collection* 1990 and 1991  
Birds, display cases, human skeleton, photographs, African masks, and insects. Variable dimensions. Courtesy of the artist and Metro Pictures, New York, New York

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## BIOGRAPHY

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Born in 1954, Bronx, New York  
Lives in New York, New York

### Education:

SUNY College, Purchase, New York, B.F.A., 1976

### Awards/Grants:

- 1991 New York Foundation for the Arts Fellowship in Sculpture
- 1990 New York State Council on the Arts National Endowment for the Arts
- 1987 New York Foundation for the Arts Fellowship in Sculpture

### Commissions:

- 1992 Public Park Project, Riverside South Public Art Commission, New York, New York
- 1991 Percent for Art Program: Townsend Harris High School, Department of Cultural Affairs, New York  
Outdoor Sculpture, Department of Parks, Prospect Park, New York

### Select Solo Exhibitions:

- 1993 "The Museum: Mixed Metaphors," Seattle Art Museum, Seattle, Washington
- "The Spiral Art History," Indianapolis Museum of Art, Indianapolis, Indiana
- "An Invisible Life: A View into the World of a 120 Year Old Man" (an off-site installation), Capp Street Project, San Francisco, California  
Beaver College Art Gallery, Glenside, Pennsylvania
- 1992 Biennial, Cairo, Egypt
- "Panta Rhei. A Gallery of Ancient Classical Art," Metro Pictures, New York, New York
- "Mining the Museum," The Contemporary and Maryland Historical Society, Baltimore, Maryland

1991 "Primitivism: High and Low," Metro Pictures, New York, New York

"Fred Wilson: The Other Museum," Washington Project for the Arts, Washington, D.C. .  
Gracie Mansion Gallery, New York, New York

1990 "The Other Museum," White Columns, New York, New York

### Select Group Exhibitions:

- 1994 "Don't Look Now," Thread Waxing Space, New York, New York
- 1993 1993 Biennial Exhibition, Whitney Museum of American Art, New York, New York
- "Readymade Identities," The Museum of Modern Art, New York, New York
- "Construction in Progress IV, My Home is Your Home," The Artists' Museum, Lodz, Poland
- "The Theater of Refusal: Black Art and Mainstream Criticism," University of California, Irvine, California
- "Artists Respond: The New World Question," The Studio Museum in Harlem, New York, New York
- 1992 "A Museum Looks at Itself," The Parrish Art Museum, Southampton, New York
- "Rosamund Felsen Clinic," Rosamund Felsen Gallery, Los Angeles, California
- "Putt-Modernism," organized by Artists Space, New York, New York, traveled
- "Translation," Centrum Sztuki Wspolczesnej Zamak Ujazdowski, Warsaw, Poland
- "Inheritance," LACE Gallery, Los Angeles, California
- "In Celebration of Purim" Jewish Museum, New York, New York
- "The Order of Things: Toward a Politic of Still Life," Real Art Ways, Hartford, Connecticut

- "The Big Nothing," The New Museum of Contemporary Art, New York, New York
- "Environmental Terror," University of Maryland Baltimore County Art Gallery, Baltimore, Maryland
- "Trangressions in the White Cube, Territorial Mappings," USDAN Gallery, Bennington College, Bennington, Vermont
- "Quincentenary," Hillwood Art Museum, Long Island University, Brookville, New York
- 1991 "Office Installations," Hillwood Art Museum, Long Island University, Brookville, New York
- "SITEseeing: Travel and Tourism in Contemporary Art," The Whitney Museum of American Art (Downtown), New York, New York
- 1990 "The New School Collects: Recent Acquisitions," Parsons School of Design, New York, New York
- "Public Mirror: Artists against Racial Prejudice," The Clocktower, The Institute for Contemporary Art, New York, New York
- "Fine Arts Faculty Group Show," Galleries at Fashion Institute of Technology, New York, New York
- Orders," Pyramid Art Center, Rochester, New York
- "Notes on The Margin," Gracie Mansion Gallery, New York, New York
- "Dream Machinations in America," Minor Injury Gallery, Brooklyn, New York
- "Conflict and Resolution," Brownsville Art Gallery, Manhattanville College, Purchase, New York
- 1987 "Selection from the Artists File," Artists Space, New York, New York
- "Intellects and Idiosyncrasies," 55 Mercer Gallery, New York, New York
- 1986 "The Bronx Celebrates: Alternative Spaces," Lehman College Art Gallery, Bronx, New York
- "Ando/Wilson, New Sculpture," John Jay College Art Gallery, New York, New York
- 1985 "Art on the Beach," Creative Time, Inc., New York, New York
- "Forecast: Images of the Future," Kenkeleba Gallery, New York, New York
- "Visions, Rediscovered," Castillo Gallery, New York, New York
- 1984 "Exchange of Sources: Expanding Powers," Real Art Ways, Hartford, Connecticut
- "Racist America," Dramatis Personae Gallery
- "Art Against Apartheid," 10 on 8, Window Installation, New York, New York
- "Sticks and Stones—Modern/Post Modern Sculpture," Kenkeleba Gallery, New York, New York

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